

# THE NEW YORK ARCHITECT

VOL. V.

NOVEMBER-DECEMBER 1911

No. 59

## HYGIENIC AND ECONOMIC FEATURES OF THE EAST RIVER HOMES FOUNDATION

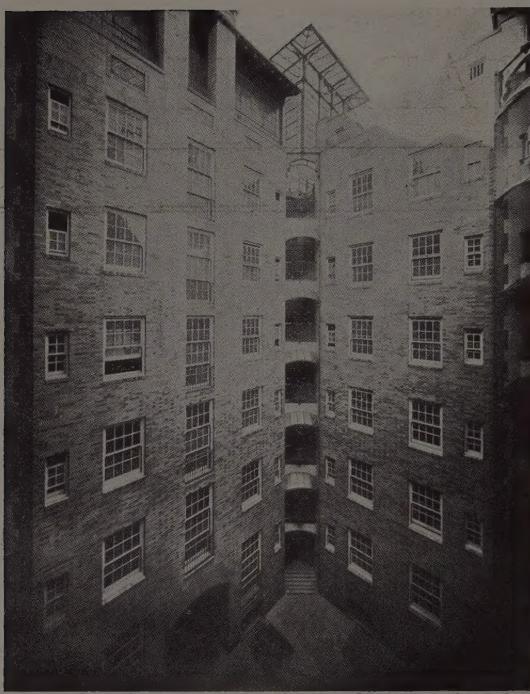
By HENRY L. SHIVELY, M. D.



THE need of improved city dwellings, especially adapted to the requirements of tuberculous families and delicate persons liable to tuberculosis, has been a logical outgrowth of the demonstration in recent years of the good results obtained in sanatoria, the day camp for adults and preventoria and open air schools for children. In its broadest aspects tuberculosis is a social disease against which, as is the case with many other widespread infections, the physician who for the most part comes in contact with the individual patient, is alone incapable of adequately contending. The statesman and lawmaker, the sanitary engineer, the scientist and research worker in his laboratory, the planner of towns, the architect who designs our homes and public buildings, the educator, the moralist and religious teacher, the wealthy philanthropist, charitable societies and churches, municipal authorities and health boards, the magazine and newspaper writer, the intelligent patient himself, every good citizen—all must cooperate with the practising physician in the increasingly effective campaign against tuberculosis.

In most civilized countries such scourges as cholera, smallpox, yellow fever and the Asiatic plague, which formerly decimated entire populations, are now held well in check through the intelligent application of modern principles of sanitation. Only recently has it been realized that typhoid fever is a preventable disease, which is a reproach to the community in which it exists, and it

is still not generally recognized that numerous other diseases, among them tuberculosis, the most formidable of all, are also amenable to control and ultimate suppression if existing knowledge could be sufficiently applied. It is only a question of cost and general enlightenment of the public. It is such considerations as these, with the popular interest in the crusade against tuberculosis, which have led to the erection in the past decade of the numerous sanatoria in this country and Europe. The results obtained in them show that consumption is curable in its earliest stages in all climates, if an abundance of fresh air and sunlight, baths, suitable nourishment, rest and watchful medical supervision can be obtained. These desiderata, it will be observed, are after all only the elementary conditions of healthful living—good for sick and well alike—and it ought not to be necessary, in order to obtain them, to send people away from their own homes. Unhappily for the enormous number of the tuberculous poor in large cities, the benefits of sanatorium treatment are often unavailable on account of the great cost of treatment, the insufficient capacity of existing institutions, and the too brief period of time the patient is permitted to remain in them. For the well-to-do consumptive a term of sanatorium treatment is ideal, he learns by precept and example how to get well and how to keep well, and upon his return to a well appointed home he can continue to practise the hygienic principles which he has been taught and through which alone the stability of his recovery is rendered probable. For the relatively small number of poor patients, however, for whom sanato-



ONE OF THE UNIT COURTS, SHOWING  
OPEN STAIRWAY

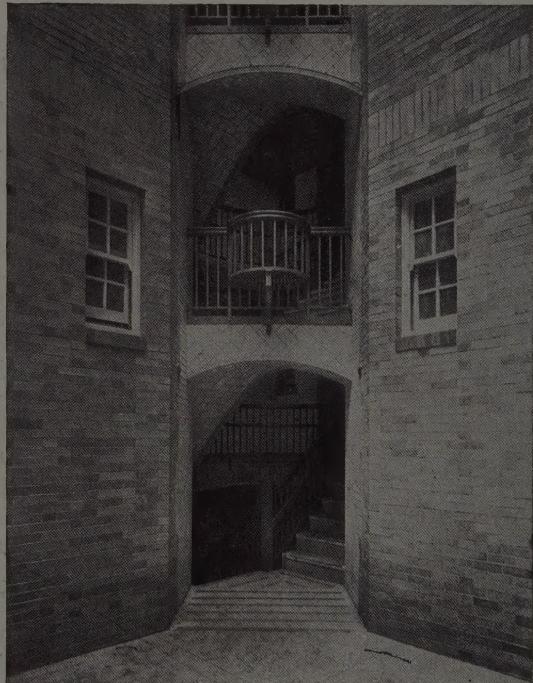
EAST RIVER HOMES

HENRY ATTERBURY SMITH, ARCHITECT

rium treatment is possible, the lesson learned at great cost is of no permanent benefit if, upon their discharge from the sanatorium, they are returned to the unfavorable living conditions which generated their disease. There is manifestly, also, a great economic loss in sanatorium treatment in the rent of the home, which continues while the patient, at added expense, is receiving institutional care, with its necessary interruption of family life. Prolonged absence of the home-maker and a break in domestic ties are unfortunately also often a cause of unhappiness which may invite disaster. It would seem to be not impracticable to bring many of the best features of sanatorium care to the patient in his own home, where, at low rentals, he may enjoy them as long as is necessary or he may desire.

It has for a number of years been the cherished plan of the writer to assist in the solution of this problem by the erection of a type of building which would obviate the necessity of sending many patients away,

and which would provide discharged sanatorium patients with suitable hygienic conditions on their return. Sanatoria, like hospitals, are not only costly to construct, but there is the endless expense of maintenance. The sanatorium dwelling, on the other hand, can be made to carry itself and pay a fair return upon the investment. The practical accomplishment of this design on a large scale and with ample means to provide for the success of the experiment was made possible through the munificent and large-hearted philanthropy of Mrs. William K. Vanderbilt, Sr., in her endowment, three years ago, of the East River Homes Foundation. It is believed that this design, which is unique in character, will be wide reaching in its effect in demonstrating the possibilities of the home treatment of suitable cases of tuberculosis, in making more permanent the good results of sanatorium treatment, and in providing the protection of a hygienic home for those who are delicate and anæmic, or convalescent from other exhausting dis-



AN OPEN STAIRWAY ENTRANCE

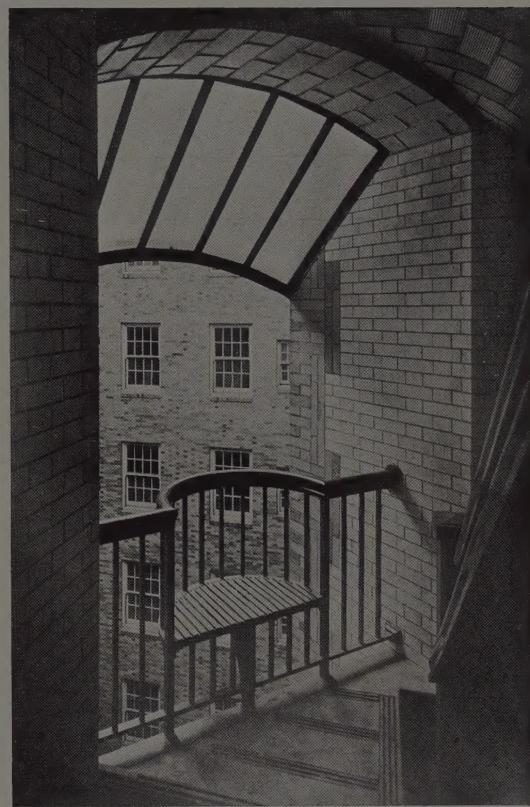
EAST RIVER HOMES

HENRY ATTERBURY SMITH, ARCHITECT

ees and thus especially susceptible to tuberculosis.

The first experiment at all comparable in purpose to the plan adopted by Mrs. Vanderbilt was carried out in a modest way by the Swedish National Anti-Tuberculosis Association in 1904 in Stockholm, where, in a wooden building not especially designed for the purpose, an attempt was made to keep under medical and hygienic supervision twelve workingmen's families containing one or more adult members with consumption and living with their children who had not yet contracted the disease. The special object of the society was to prevent the development of tuberculosis in these children. After three years it was reported that they continued robust, appeared in every way healthy and none of them showed signs of tuberculosis—a finding in marked contrast to the well known prevalence of tuberculosis among children in most tuberculous families.

In any improved multiple dwelling project in New York the first and most serious obstacle encountered is the vicious limitation of the ordinary twenty or twenty-five foot city lot, which is responsible for so many of the tenement ills from which our population suffers. It is physically and economically impossible to provide adequate light and air and sufficient courts, or to properly utilize the roof spaces on a city plot less than a hundred feet square. For the purpose of Mrs. Vanderbilt's foundation there was fortunately found an eligible site comprising eighteen city lots, or considerably more than four times this minimum area. This site, in East Seventy-seventh and Seventy-eighth streets, adjoining the John Jay Park and commanding a fine view of the islands and waterfront of the East River, with its ever changing panorama of steamers and sailing craft, is in all respects ideal for the purpose, having unobstructed air and light from all directions, permitting street façades with balconies on three sides, and on the fourth, to the west, adjoining the open playground of a public school. Other advantages of the site are in the character of the neighborhood, where advanced social reforms in other directions are being worked out. To the north and south are blocks of model tenements; nearby are the Junior

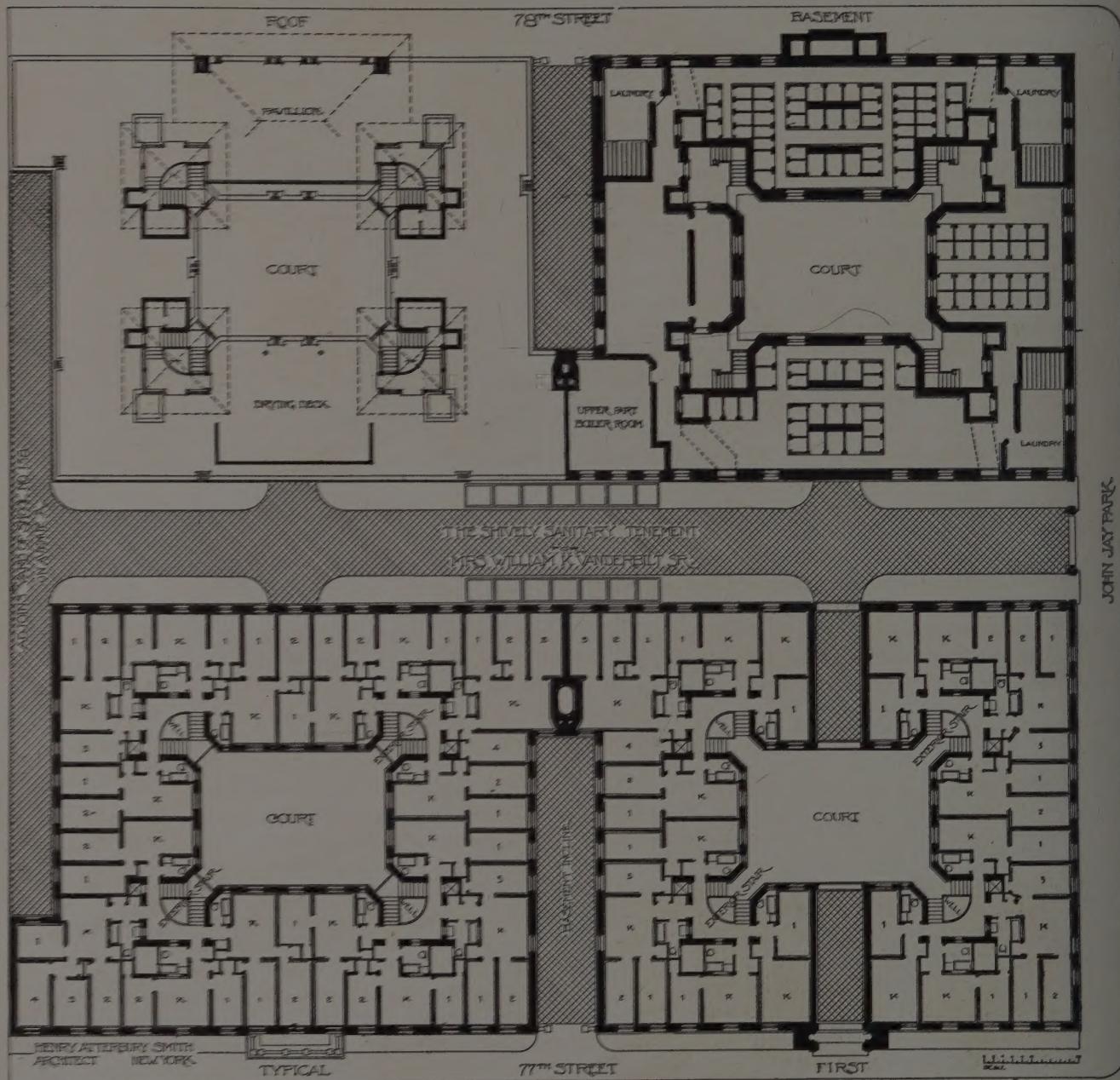


DETAIL OF LANDING SEAT AND LOUVRE

EAST RIVER HOMES  
HENRY ATTERBURY SMITH, ARCHITECT

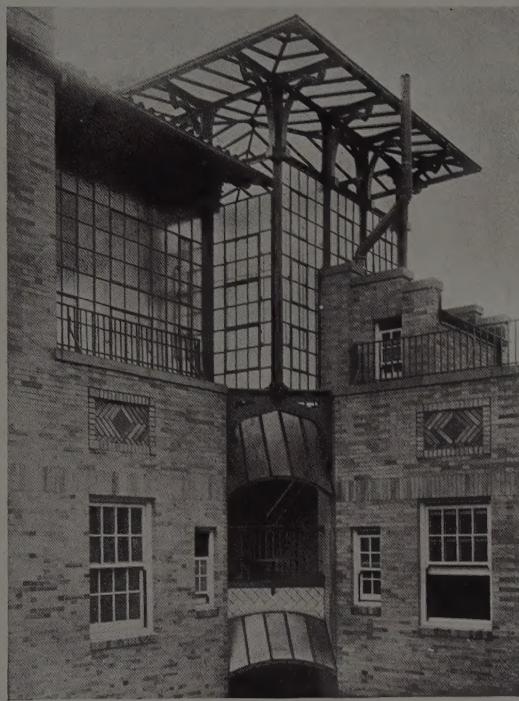
League Club House for working girls, the East Side Settlement House, a Carnegie Library, a public school and a municipal bath house.

As completed and now ready for occupancy the East River Homes are four large fireproof buildings, which will house three hundred and eighty-three families in suites of from two to five rooms. There are seventy-five suites of two rooms, two hundred and twelve of three rooms, sixty of four rooms and thirty-six of five rooms. There are ample courts for air and light, to which access is had through passageways extending from street to street, designed after the Durchhäuser of German and Austrian cities. These open passages insure a free circulation of air in all the courts. Outside staircases in each of the four corners of the large interior courts afford separate entrance to each suite of rooms, thus securing greater privacy and



**FLOOR PLAN AND PLANS OF BASEMENT AND ROOF OF EAST RIVER HOMES**

quiet for the tenant and eliminating entirely the dark, ill-ventilated, disease-breeding interior hall and staircase, which are such abominations in the ordinary city tenement. These open stairs are provided with safety treads set in concrete, the steps are graduated in an easy pitch comfortable to ascend, and are protected from rain and snow by louvres of wire glass projecting from each story. The recesses in the angles of the courts, in which the stairways are built are lined with white glazed tile and the vaulted arches are of Guastavino construction. At each turn of the stair a seat is let in the iron railing to provide a resting place for children and invalids. It is very noticeable, however, that these stairs in the pure, fresh air are far less fatiguing to ascend than the ordinary, stuffy interior staircase. The idea is new only in its application to housing for tuberculosis families, for the open stair is a feature of domestic architecture long familiar in cities of Southern Europe. The Minelli-Contarini Palace, in Venice, built in the fifteenth century, has a beautiful outside staircase, and also the well known Château de Blois, in France, has an ornate open stair, which constitutes one of its conspicuous architectural beauties. Thirty years ago Mr. Alfred T. White used the open stair in a modified form in the model tenements built by him in Brooklyn. The construction is indeed an old one, has been well tried out, and is thoroughly practical. It is believed that in the



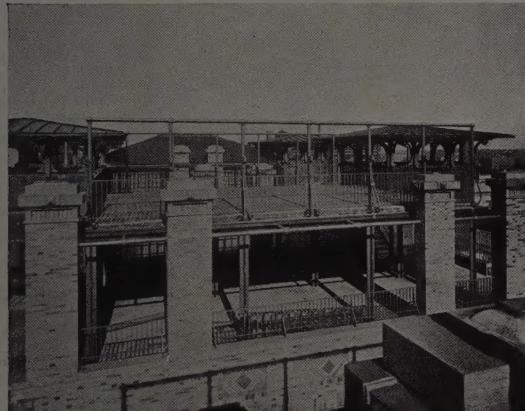
DETAIL OF LOUVRES AND SKYLIGHT  
ROOF OF STAIRWAY

EAST RIVER HOMES

HENRY ATTERBURY SMITH, ARCHITECT

almost subtropical climate of New York City, for eight or nine months of the year, the open stair is peculiarly suitable. As utilized in the East River Homes a larger number of staircases than is usual have been necessary, and it is probably too costly a design to permit of its general adoption in commercially planned flats and tenements to produce a high rate of income. For the purpose of this foundation, however, to preserve the privacy of each suite of rooms as a unit, to avoid the evils of common hallways, and to obtain the maximum of air and light, the additional cost entailed is outweighed by the numerous advantages secured.

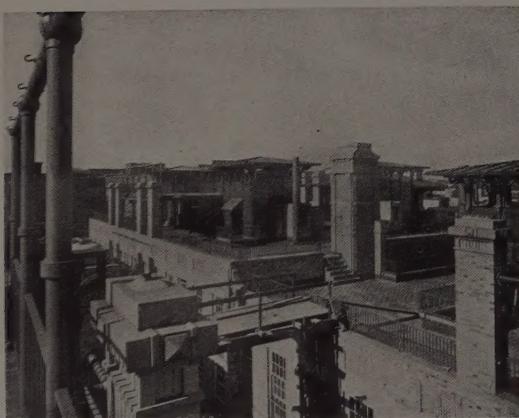
The entire roof area of these sanitary homes is utilized for outdoor life and fresh-air treatment. The roofs are fitted with loggias, open and partly enclosed, toilet rooms and comfortable seats, and upon an upper deck are spaces for open air drying of linen. Flowering plants and shrubbery, to make the roofs as attractive as possible,



OPEN AIR DRYER

EAST RIVER HOMES

HENRY ATTERBURY SMITH, ARCHITECT



DETAIL OF OPEN AIR DRYER

EAST RIVER HOMES

HENRY ATTERBURY SMITH, ARCHITECT

games and an open air school for the children will encourage their fullest use by the tenants.

On the façades fronting the park and streets are individual balconies on every floor, communicating with the bedrooms and living rooms by large triple-hung windows extending from ceiling to floor, thus making the balconies continuous with the floor areas and affording opportunity for outdoor sleeping and dining. By having three window sashes instead of two, which are usual, it is possible to have open two thirds instead of half of the entire window space.

The saving in floor area by the abolition of common interior halls has rendered it practicable to make available a larger percentage of space for bedrooms than is usual in the ordinary tenement house. Bedrooms and living rooms are as far as possible situated in the front of the buildings, with windows directly on the street. Kitchens and bathrooms are in the rear and are provided with ample light and air by windows on the stairs, large interior courts and yard between the buildings. The rooms are purposely of moderate size to encourage simplicity in living and easy housekeeping.

Each suite of rooms has its own bathroom and hot water supply. The porcelain bathtubs are built into the wall and the tiled floors are brought up to the bottom of the tubs in such a way that dirt and dust cannot collect. In each bathroom there is also a

free standing wash basin. The kitchens each contain a gas range, sink and stationary laundry tubs. Direct drainage for refrigerators and wall receptacles for garbage and waste, with outside ventilation, are provided. Over the gas ranges are hoods communicating with an exhaust flue for carrying off the odors and vapors of cooking. These flues are equipped with electric fans which produce a continuous aspiration of air from the apartments, and thus also serve a most useful purpose in ventilation. The flooring is of monolithic material, and coved up on the walls for six inches in such a manner as to avoid angles. The surface is warm and resilient but of such a character as not to admit the tacking down of carpets. Floor coverings must be rugs, which may be readily taken up for frequent cleansing. The interior finish is simple but attractive, and the walls are painted in soft, pleasing tints with a hard enamel paint, which can be easily washed and wiped down. It is believed throughout that whatever is good, clean and sanitary in a hospital is equally good in the home.

In the basement is an individual store-room for each family, and there are lockers for baby carriages at the end of an easy incline leading to the street. In each of the basements of the four buildings three spacious laundry rooms, with steam driers, are provided. The suites of rooms are heated by hot water from a central system of high



VIEW OF EAST RIVER FROM ROOF

EAST RIVER HOMES

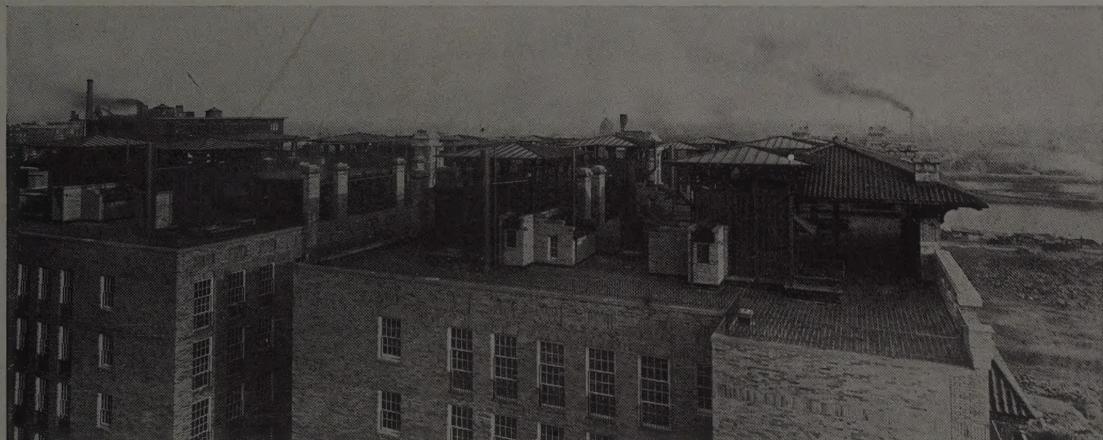
HENRY ATTERBURY SMITH, ARCHITECT

## THE NEW YORK ARCHITECT

pressure boilers, and care will be taken to insure control and regulation to avoid over-heating and insufficient humidity of the air which is warmed. The rooms are lighted by electricity, it having been ascertained that electric light can be supplied from a plant in the buildings at a price to compare favorably with the cost of gas. This is rendered possible by the utilization of the exhaust steam in running the dynamos. In buildings especially constructed for a sanitary object the vitiation of the air by combustion products and the heating effects of illuminating gas, are undesirable. Electric lighting is included for the tenant in the rental.

The East River Homes are not designed to be a mere charity, nor to produce income

in the ordinary commercial sense, but they are a humane and philanthropic investment, which, with lower rentals than are asked for inferior accommodations elsewhere, is expected to yield a sufficient return to encourage the construction of other similar buildings in communities where they are needed. The income of this particular group of houses, however, will be devoted entirely to philanthropic objects according to the terms of the generous deed of gift creating the trust, one-half to be expended forever by the trustees in the warfare against tuberculosis—or until the dawn of that happy day for humanity when tuberculosis will be so far suppressed that further measures directed against it will be unnecessary.



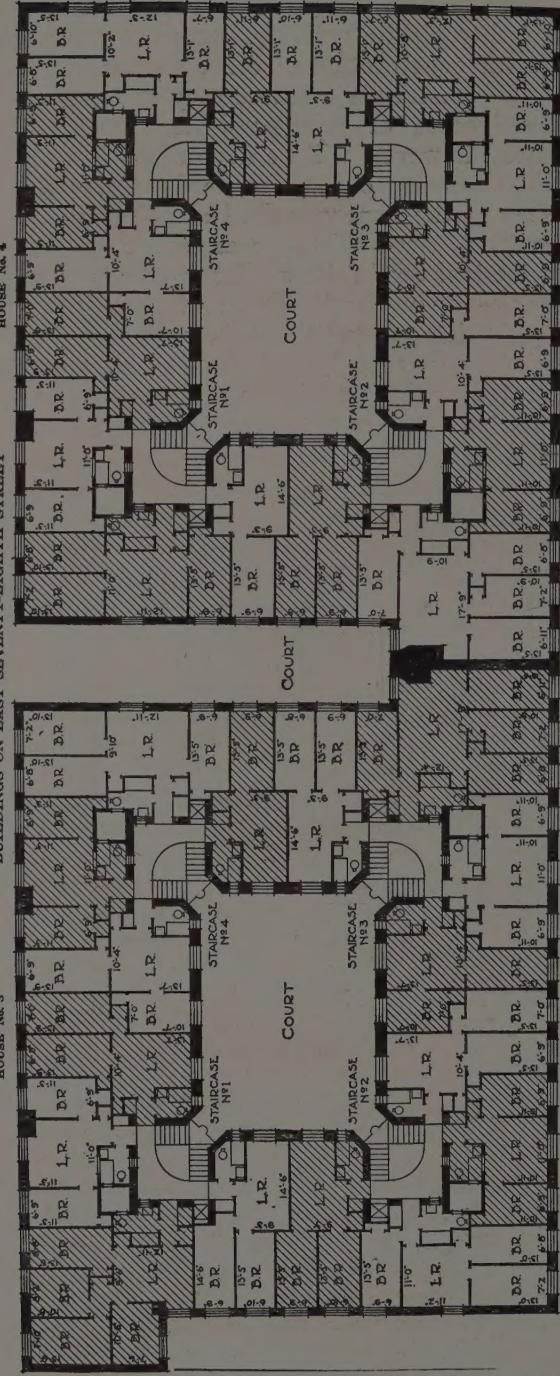
ROOF TREATMENT, EAST RIVER HOMES

HENRY ATTERBURY SMITH, ARCHITECT

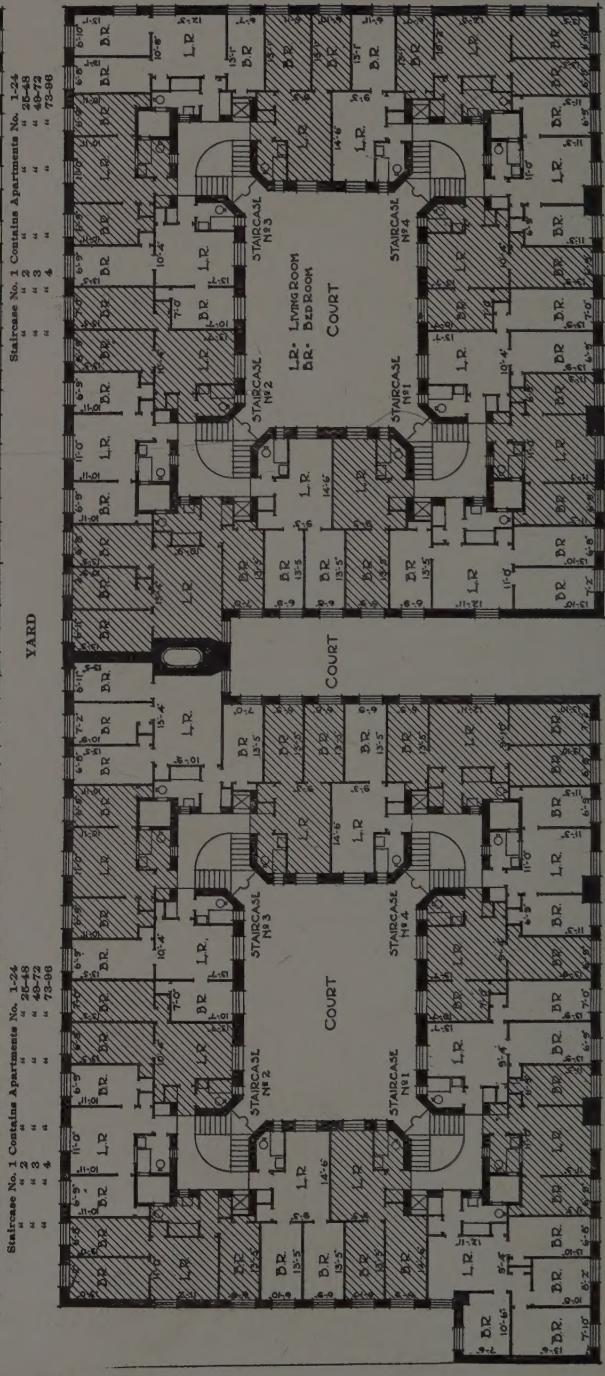
**EAST RIVER HOUSES**

BUILDINGS ON EAST SEVENTY-EIGHTH STREET

HOUSE No. 4



YARD



BUILDINGS ON EAST SEVENTY-SEVENTH STREET

HOUSE No. 2

TYPICAL FLOOR PLAN

PUBLIC SCHOOL

JOHN JAY PARK

HENRY ATTENRUY SMITH, ARCHITECT

## THE NEW YORK ARCHITECT

# THE NEW YORK ARCHITECT

PUBLISHED MONTHLY BY

THE HARWELL-EVANS COMPANY

118 East Twenty-eighth Street, New York

AUBREY HARWELL, Pres. JOHN R. EVANS, Vice-Pres. and Treas.  
M. L. HOTCHKISS, Secty.  
JACK MAJOR, Advertising Manager

Subscription rates, Ten Dollars per year

Entered at the New York Post-Office as second-class matter

DONN BARBER, Editor

## CONTENTS

HYGIENIC AND ECONOMIC FEATURES OF THE EAST RIVER HOMES FOUNDATION, By HENRY L. SHIVELY, M. D. - - - - -	197
EDITORIAL COMMENT - - - - -	205
WOMAN AS A DOMESTIC ARCHITECT - - - - -	206

## THE EAST RIVER HOMES

**I**N connection with the illustrations in this issue, showing the architectural features of the East River Homes, the article, contributed by Dr. Henry L. Shively and reviewing the hygienic and economic features, should prove of great interest to our readers.

For more than twenty years Dr. Shively has been a tuberculosis specialist. In his private practice, as well as in his work at the Presbyterian Hospital (where he was for seventeen years physician in charge of the tuberculosis clinic), at St. Joseph's Hospital for Consumptives, to which he is visiting physician, and at the Stony Wold Sanatorium, he has given much thought and study to solving the problem of how to prevent tuberculosis in congested centers of civilization, and also how to cure it.

He evolved a plan for a city sanatorium for tuberculous families among the poor of New York City—a home with abundance of sunlight and plenty of fresh air. His plan appealed so thoroughly to Mrs. W. K. Vanderbilt, Sr., that she contributed a fund approximating \$1,500,000 with which to build

and endow the model tenements now officially called the East River Homes.

It is generally believed that this expression of large-hearted philanthropy from Mrs. Vanderbilt will be studied by many architects who are keenly alive to the necessity of the utmost in sanitation for schools, courthouses, banks, factories, loft buildings, hotels and homes.

The Board of Trustees includes Mrs. W. K. Vanderbilt, Sr., and the following officers: Dr. Henry L. Shively, President; Dr. Walter B. James, Vice-President; Mr. W. K. Vanderbilt, Jr., Treasurer; Mr. Henry B. Anderson, counsel.

## PERSONAL

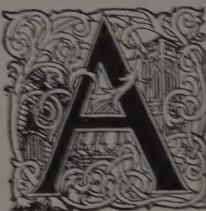
Mr. Irving K. Pond is reported by the London *Builder* as having attended the meeting in reference to a British School in Rome on November 6th of the Royal Institute of British Architects. Its reference to Mr. Pond was as follows:

"Mr. Irving K. Pond, President of the Institute of American Architects, said it was a great honor and pleasure to second the vote of thanks on his own behalf and on behalf of the sister Institute. It was a pleasure to be speaking there, where there was a community of interests; in Rome, where they had recently met, they did not know very often whether they were understood or not. In listening to the address he had been forcibly reminded that the mother Institute and the child which he represented had not only community of speech, but community of thought and ideal—that the same problems which the President had reviewed that night confronted them in America also. In a great many of the larger American towns there were interests which made municipal government almost impossible, but that was coming to a solution there, as it would soon come here. What appealed to him very strongly in the address was the establishment of the proposed British School in Rome. In the case of the two St. Paul's Bridges there might be the two points of view that the President had referred to, *i. e.*, looking at the bridge and from the bridge; so in the case of the School at Rome there were two points of view, and there might be a division of opinion among them; there was the point of view of looking at the School and looking from the School. What was the School to bring them? It seemed to him that they had their own traditions, and he could not blame them for following those traditions; but he did blame his own compatriots and

*confrères* for being so closely wrapped up in tradition—in the swaddling clothes they had in infancy. Americans were more bound in the traditional style than we are here. What would Rome give us? We had culture, Oxford, Cambridge, the British Museum, the National Gallery, easy access to the Continent, where we could pursue our studies. If we went to Rome and brought back forms and facts and details and applied them it would fail us in practice; but if we let the tradition mellow in our minds it would benefit and help us. The problem had been brought home to them in America. They had their School in Rome, which was conceived by a former President of the American Institute of Architects, who also gave his life and fortune to it, and it did not behove him (the speaker) to criticize it; but his advice to the students was not to use Rome as a studio, but to use it as a ground for the expansion of ideas and ideals. What the student wanted to determine in Rome was not that so many buildings were built in such and such an age with so many blocks of stone, but what was the controlling motives of

the builders. When a man understood that and brought back that principle he would give much to his own community. The problems of official architecture affected American architects as much as English architects. The American Institute of Architects was the father of a law as a result of its persistent dealing with the matter, for it caused a law to be enacted which for a number of years had been in operation, by which the principal works of the government were given out to individual architects. Recently that law had been attacked in the interest of economy, so called, the case being made to show beautifully for departmental architecture, but they knew that where the individual architect got 6 per cent. for work, it cost the department something like 7½ per cent. The government figures did not show that, but that was the fact. The law in America had given, and was giving, a higher type of government architecture than was produced under departmental control, and he hoped it would not be overturned, and that in England a similar law might be enacted."

## WOMAN AS A DOMESTIC ARCHITECT\*



MEETING of the Camera, Sketch and Debate Club of the Architectural Association (Ladies' Night) was held on Thursday, November 2, when the subject for discussion was "Woman as a Domestic Architect." Mr. Edwin Gunn, A. R. I. B. A., opened with the following short paper:

Architecture is a great and difficult art, the mere scope and meaning of which not one in a thousand laymen, or perhaps one in a dozen professed architects, fully understands. The broader and truer meanings of the term as relating to dealings with the masses of buildings and their design to excite definite emotions in sensitive beholders are, however, now more readily grasped than they were, owing, perhaps, to the frequent bandying of such phrases as "grand manner" and "town planning," and it is commonly recognized by people sufficiently

interested to care that ingenious contrivance of detail is not architecture, though forming a part of it in some of its minor applications.

Ruskin rather unkindly said of Welby Pugin in one of his scathing denunciations of English architecture (which he did not understand), "Expect no cathedrals of him; but no one, at present, can design a better finial." Continental opinion seems to sum up the typical British architect on somewhat similar lines: "Expect no cities of him; but no one, at present, can design a better cottage." Even this modest qualification has latterly been questioned more than once in current journalism. It has been freely stated that all is not well with our domestic architecture, and the claims of woman as the natural saviour of the situation have been again and again advanced. I have not gathered that architecture had much to do with the claims put forward, though the writers concerned seem to have thought so. They attack, really from another point of view. Briefly, the argument is this—and I hope they will soon elaborate or develop their pleas, as continual restatement has some-

\*Reprint from *The Architect and Contract Reporter*, London, Nov. 10th, 1911.

what staled their oft-reiterated cry—"Women alone should design houses, because they live in them and understand their working." Or, as Mr. Robertson Scott, well known as a writer under the pen-name of "Home Counties," puts it even more directly, "Structures which are to be lived in most of the time by women, and are to be wholly worked by women, are planned by men, chiefly 'single men in barracks' of offices."

It will not do to push this line of argument too far, or we shall be committed to the principle that the criminal (or should it be the warder?) must always design his own cell; but, seriously, is there anything in this claim? Where does man live? The cheaper class of (alleged) humorous papers is perhaps responsible for an impression that his time is divided between his office and his club, but this can be dismissed as obviously untrue as regards the cottage-dwelling class. And does woman so devotedly attach herself to home? Is her existence divided between the kitchen passage and somewhere in the neighborhood of the linen closet? Not to anything like the extent she would have us believe. Often she is fluttering about the West End, corrupting her taste and making herself envious and discontented by worshipping the numerous ingeniously-misshapen creations in which the fashion of the moment decrees that she should clothe herself. Enough of this; it is a side issue.

The assumption, however, that woman, while preserving and cultivating all the domestic virtues, will yet find time to become a prolific designer of houses is, to say the least of it, amusing. For, observe, it is not the mere fact of being a woman which fits her to design houses for people to live in, but the fact of being a *domesticated* woman, and as her architectural business increases so her fitness to conduct it would automatically diminish—a state of things not unknown with male architects, by the way. But even conceding the claims made, and allowing that woman might make an efficient designer of the domestic machinery of the house (reserving the right to object that this is a very minor part of architecture), what is to prevent man from doing, or to prove that man has not done the same thing as well as woman

can hope to do? Instances to the contrary can no doubt be produced—kitchen ranges badly lighted, draining boards for left-handed washers-up, no draw-off taps on upper floors, insufficiency of cupboards (I use the word with bated breath); but is anyone bold enough to declare that the intellect of man is incapable of satisfactorily grappling with such very simple problems of arrangement, or that male architects would have a monopoly of carelessness and stupidity? And, after all, is there not something nobler than a cupboard? I don't mean a wardrobe. A sense of proportion is the one absolutely essential quality of the architect—not alone in the sense of geometrical ratio between masses and parts and subjection of detail in subservience to the whole conception, but in the avoidance of any exaggeration of certain components to the sacrifice of others. For instance, it is desirable to have good drains, but the architect who designed his drain plan and fitted his house to it would not be committing architecture. An extreme instance, no doubt, but we are invited to let woman design our houses on somewhat similar lines around the domestic offices. Design in plan and section as practiced by the abler of our domestic architects is something very much more than the mere fitting together of so much accommodation (including cupboards) to serve the needs of domestic convenience. But, again, is woman always so determined in securing convenience at all costs? The woman who "lives in the house" craving for cupboards denied by the unpractical male architect is quite a touching picture. But what of woman who lives in her dress craving for—not pockets, but a solitary pocket? Why? Fashion forbids! We know something of fashion in architecture—everything at present must be redolent of the days of good King George, to be followed by neo-Greek—but I see fearful visions of exaggerated fashions in architecture if woman once gets her head! We all know the mushroom, aeroplane, and other expensive forms of hat (practical, you will observe, in the perfect ease which is permitted their wearers when seated, say, in a railway carriage). Picture our domestic architecture if a fashion for roofs on a similar lavish scale but started, followed by a reversion to

to the toque or baby boy style. No; I don't think that woman can maintain the claims to that sweet reasonableness and hard commonsense in dealing with the minor conveniences of life which have been put forward on her behalf by interested parties. One feels that she would always be prone to become, to an even greater extent than man, the mere slave to an idea, before which cupboards, sinks, water supply, and possibly even roofs and windows, would have to retire if they did not conform.

Now, taking it as demonstrated that woman would be most likely to fall short of the high hopes entertained for her as a contriver of domestic convenience, what of her claims to success as an architect? Unfortunately, the "lady architects" who from time to time prevail upon journalists short of copy to print their wearisome effusions on the eternal topic, "cupboards," do not seem anxious to publish their designs, so that I am acquainted with no feminine building to which the test of critical examination can be applied. There was, indeed, a cottage at one of the early cottage exhibitions, but— We must perforce rely on other evidence.

Woman has been fortunate in receiving tacit admission to a sort of pretension to "better taste" than man. Goodness knows how it came about—lack of self-confidence on the part of man, I suppose, or possibly a feeling that anything so unreal and inessential as Art was beneath his lordly notice. As far as I can gather, it largely depends on woman's displayed preference for the more delicate (*i. e.*, washy) shades of blue and pink in decoration, a fondness for draping, and a passion for knick-knacks which converts the drawing-room (woman's sphere) into the most fussy and unsatisfactory room in the average house. William Morris, at least, knew better. "There are two things," he said, "about which women know absolutely nothing—dress and cookery: their twist isn't that way. They have no sense of color or grace in drapery; and they never invented a new dish or failed to half spoil an old one." I do not think that I need labor this point. I am not anxious to prove that the average woman is less likely to make a successful architect than the average man—who makes a precious poor one—but that

there is no evidence to show that she would be likely to make a better one.

Upon the physical aspects of the case I have not touched. I do not regard woman's obvious difficulties with excavations and scaffolding as really material or insuperable. Sir Christopher Wren was hoisted to the giddy heights of St. Paul's in a basket, and I am sure that this method of transport would commend itself to woman, who, I am given to understand, is the chief supporter, both directly and by influence, of such delightful inventions as the wiggle-woggle, joy wheel, and similar violent pleasures at our educative exhibitions.

I confess that when I rashly undertook the preparation of this paper it did not occur to me that the argument would be so one-sided. It was my intention to array the points for and against the probability of improvement in our domestic architecture resulting from woman's entry into that sphere. But at close quarters with the subject the probabilities have appeared to me to be all in one direction, and I shall be really grateful to anyone who will redress the balance.

The proposition which I shall ask to be allowed to submit to the meeting is: "That available evidence does not justify the assumption that woman would improve on the domestic convenience of the average man-planned house." Before leaving this proposition to the animated debate which I hope it may provoke, I will briefly summarize the points which I consider vital.

1. If there is anything to fit woman as a better designer of liveable homes than man, it is her intimate and constant touch with their working. This, I fear, is not so intimate and constant as it was, and in the case of a successful professional must become still less so.
2. In any case the needs are relatively simple, and the man who cannot grasp them will certainly fail to grasp the more complex needs of the larger problems of architecture, and hence be a poor architect—and there may just as well be poor woman-architects.
3. Evidence in the spheres in which woman already holds free sway tends to show that convenience is the last consideration entertained in design.





Walter Coon  
Fourteenth President of the  
American Institute of Architects

THE NEW PRESIDENT  
OF THE  
AMERICAN INSTITUTE OF ARCHITECTS

THE Presidents of the American Institute of Architects have been, almost without exception, able men; but the election of Mr. Walter Cook to that office signified something more than the respect and confidence of his fellow-members, who had relied in numberless instances upon his ripe judgment and sound counsel; it was also an expression of their personal affection for their genial and courteous friend. Mr. Cook was born in the city of New York in 1846, and was graduated from Harvard with the degree of Bachelor of Arts in 1869. In that year he went abroad and spent some time in Paris and from there to Munich where he studied architecture at the Royal Polytechnic School from 1870 to 1873; returning to Paris he spent the years from 1873 to 1877 at the Ecole des Beaux Arts as a pupil of Emile Vaudremer. Since then he has practiced architecture as a member of the firms of Babb & Cook, Babb, Cook & Willard, and Cook & Welch.

Mr. Cook is Past President of the Society of Beaux Arts Architects 1897-8; Past President of the New York Chapter of the American Institute of Architects, 1898-1901; an associate of the National Academy of Design, member of the National Institute of Arts and Letters and a Fellow of the American Institute of Architects.



# THE NEW YORK ARCHITECT

## Table of Contents

JANUARY - FEBRUARY, 1912

### TEXT

THE NEW PRESIDENT OF THE AMERICAN INSTITUTE OF ARCHITECTS	FACING	FRONTISPICE	PAGE
THE VANDERBILT HOTEL, Warren & Wetmore, Architects	-	-	209
EDITORIALS			
The Architect, <i>H. Van Buren Magonigle</i>	-	-	213
Architectural Copyrights, <i>H. Van Buren Magonigle</i>	-	-	214
PERSONAL	-	-	215
NEWS NOTES AND COMMENT			
A Fireproof Hotel	-	-	216
The "Vanderbilt" Rugs	-	-	218
Air Washing and Cooling	-	-	218
I. P. Frink and H. W. Johns-Manville Co.	-	-	219

### PLATES

IN PHOTOGRAVURE	FRONTISPICE
Walter Cook (Portrait)	-
Illustrating the Vanderbilt Hotel, New York	
Warren & Wetmore, Architects	
A Window in the Restaurant	
Exterior, from 34th Street	
The Entrance Lobby	
The Della Robbia Room	

### IN HALF-TONE

ILLUSTRATING THE VANDERBILT HOTEL, NEW YORK	PAGE
Japanese Room	210
One of the Sitting Rooms	211
One of the Bedrooms	211
Main Lobby, Looking North	211
A Sitting Room	211
Third Floor Corridor (before the fire)	216
Part of the Third Floor Corridor (after the fire)	217
The Main Lobby from the Entrance looking toward the Office	
A part of the Main Lobby, Ladies' Writing Room beyond	
The Restaurant	
The Restaurant, looking toward the Telephone Lobby	
The Restaurant, looking South	
The Telephone Lobby	
The Della Robbia Room, showing the entrance from Park Avenue	
The Della Robbia Room. Gallery	
Foreign Details	
Keystone of the Porte Jean Goujon, The Louvre	
<i>Reign of Henri II</i>	215
A Pediment from the Cour Visconti, The Louvre	
<i>Reign of Napoleon III</i>	219
A Panel, North Wing The Louvre	
<i>Reign of Napoleon III</i>	220

### PLANS AND SCALE DETAILS OF THE VANDERBILT HOTEL, NEW YORK

Plans of Grill Room Floor, First Floor, Second Typical Floor	
<i>Each with Graphic Scale</i>	
Detail of First Story Windows and Pilaster Bases	
<i>Reproduced at a scale of 4 feet to the inch</i>	
Detail of Palladian Window in front of Court	
<i>Reproduced at a scale of 4 feet to the inch</i>	
Detail of Truss over Courts at Seventeenth Typical Floor	
<i>Reproduced at a scale of 4 feet to the inch</i>	
Detail of upper portion of The Vanderbilt Hotel	
<i>Reproduced at a scale of 4 feet to the inch</i>	

